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Masters in Art

A Series of Illustrated Monographs

Issued Monthly

PART 16 ——— VOLUME 2

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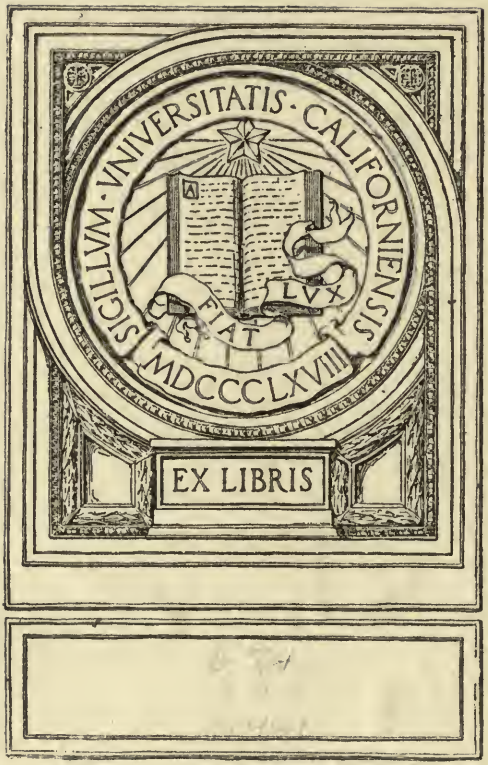
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MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 16 APRIL, 1901 VOLUME 2

Michelangelo

As a Sculptor

CONTENTS

PLATE I.	DAVID	ACADEMY: FLORENCE
PLATE II.	PIETÀ	ST. PETER'S: ROME
PLATE III.	MADONNA AND CHILD	NATIONAL MUSEUM: FLORENCE
PLATE IV.	BOUND CAPTIVE	LOUVRE: PARIS
PLATE V.	MADONNA AND CHILD	CHURCH OF NOTRE DAME: BRUGES
PLATE VI.	TOMB OF LORENZO DE' MEDICI	SACRISTY OF SAN LORENZO: FLORENCE
PLATE VII.	'IL PENSIEROSO' (TOMB OF LORENZO DE' MEDICI)	SACRISTY OF SAN LORENZO: FLORENCE
PLATE VIII.	MOSES	CHURCH OF SAN PIETRO IN VINCOLI: ROME
PLATE IX.	TOMB OF GIULIANO DE' MEDICI	SACRISTY OF SAN LORENZO: FLORENCE
PLATE X.	GIULIANO DE' MEDICI (Tomb of Giuliano de' Medici)	SACRISTY OF SAN LORENZO: FLORENCE

PORTRAIT OF MICHELANGELO, FROM A MEDAL BY LEONE LEONI: SOUTH KENSINGTON MUSEUM: LONDON — PAGE 20

THE LIFE OF MICHELANGELO — PAGE 21
J. A. SYMONDS

THE ART OF MICHELANGELO — PAGE 28
CRITICISMS BY PERKINS, GUILLAUME, REYMOND, LÜBKE

THE WORKS OF MICHELANGELO IN SCULPTURE: DESCRIPTIONS OF THE PLATES AND A LIST OF SCULPTURES — PAGE 34

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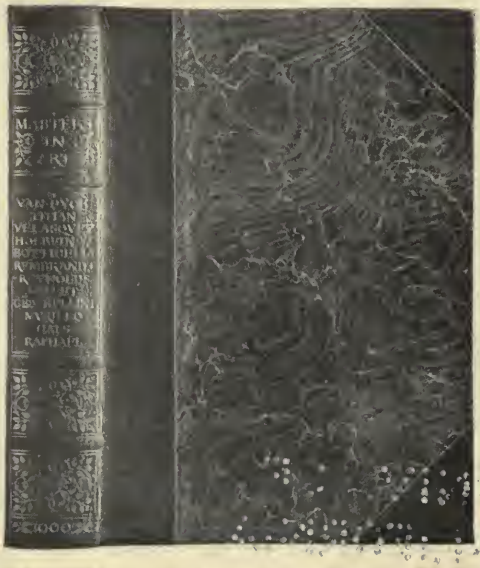

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MASTERS IN ART

Michelangelo

As a Sculptor

FLORENTINE SCHOOL

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MASTERS IN ART PLATE I
PHOTOGRAPH BY ANDERSON

MICHELANGELO
DAVID
ACADEMY, FLORENCE

CLOSED

MASTERS IN ART PLATE II
PHOTOGRAPH BY ANDERSON

MICHELANGELO
PIETÀ
ST. PETER'S, ROME

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MASTERS IN ART PLATE III
PHOTOGRAPH BY ALINARI

MICHELANGELO
MADONNA AND CHILD
NATIONAL MUSEUM, FLORENCE

UNIV. OF CALIFORNIA

MASTERS IN ART PLATE IV
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

MICHELANGELO
BOUND CAPTIVE
LOUVRE, PARIS

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UNIV. OF
CALIFORNIA

MICHELANGELO
MADONNA AND CHILD
CHURCH OF NOTRE DAME, BRUGES

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MASTERS IN ART PLATE VI

PHOTOGRAPH BY ALINARI

MICHELANGELO
TOMB OF LORENZO DE' MEDICI
IL PENSIEROSO, TWILIGHT, DAWN
SACRISTY OF SAN LORENZO, FLORENCE

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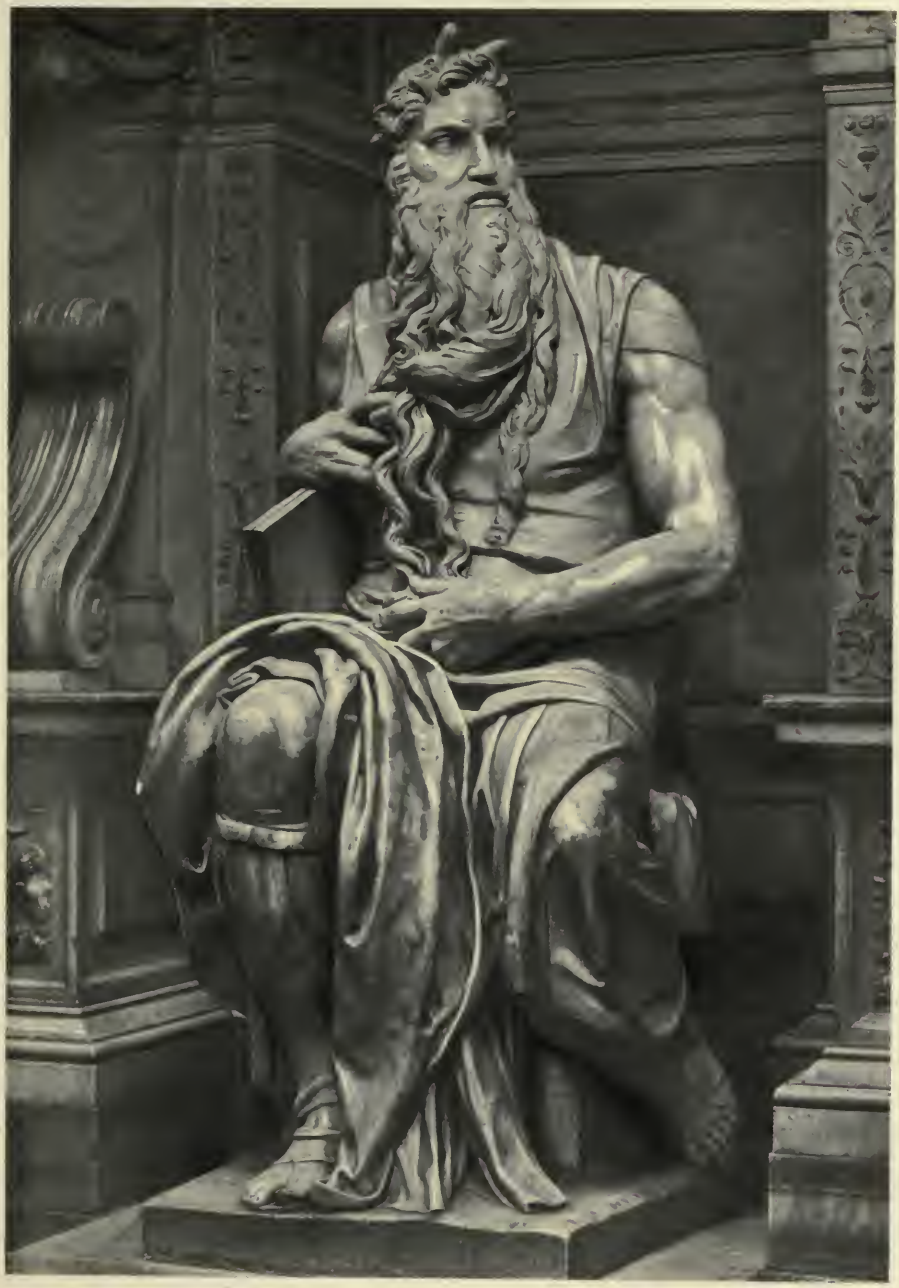
MASTERS IN ART PLATE VII

PHOTOGRAPH BY ALINARI

MICHELANGELO
IL PENSIEROSO
TOMB OF LORENZO DE' MEDICI
SACRISTY OF SAN LORENZO, FLORENCE



MASTERS IN ART PLATE VIII
PHOTOGRAPH BY ANDERSON

MICHELANGELO
MOSES
CHURCH OF SAN PIETRO IN VINCOLI, ROME

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MASTERS IN ART PLATE IX
PHOTOGRAPH BY ALINARI

MICHELANGELO
TOMB OF GIULIANO DE' MEDICI
GIULIANO DE' MEDICI, NIGHT, DAY
SACRISTY OF SAN LORENZO, FLORENCE

CALIFORNIA

MASTERS IN ART PLATE X

PHOTOGRAPH BY ALINARI

MICHELANGELO
GIULIANO DE' MEDICI
TOMB OF GIULIANO DE' MEDICI
SACRISTY OF SAN LORENZO, FLORENCE

MICHELANGELO MEDAL, IN SILVER SOUTH KENSINGTON MUSEUM, LONDON

Probably the most genuine contemporary portrait of Michelangelo is the medal, showing his profile, by his warm friend, the sculptor Leone Leoni. It seems certain that this medal was cast in 1560, when Michelangelo was eighty-five years old, and therefore that the inscription "Æts. Ann. 88" is an error. Condivi describes Michelangelo at seventy-nine, as of middle height, with broad shoulders, thin legs, a face small in proportion to his head, a nose broken from a blow "from that beastly and proud man Torrigiano de' Torrigiani," thin lips, small, ever varying gray eyes, black hair, and thin forked beard streaked with gray.

Michelangelo Buonarroti

BORN 1475: DIED 1564
FLORENTINE SCHOOL

In this issue only Michelangelo's works in sculpture are illustrated. His achievements in painting will be considered in the next number of this SERIES.

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

MICHELANGELO was born in 1475, at Caprese, where his father, Lodovico, held the office of podestà. His ancestry was honorable; the Buonarroti even claimed descent, but apparently without due reason, from the princely house of Canossa. His mother gave him to be nursed by a stone-cutter's wife at Settignano, so that in after-days he used to say that he had drawn in the love of chisels and mallets with his nurse's milk.

As he grew, the boy developed an invincible determination toward the arts. Lodovico, from motives of pride and prudence, opposed his wishes, but without success, and at last Michelangelo induced his father to sign articles apprenticing him to the painter Domenico Ghirlandajo. In Ghirlandajo's workshop he learned the rudiments of art, helping in the execution of the frescos at Santa Maria Novella, until such time as the pupil proved his superiority as a draughtsman to his teacher.

After leaving Ghirlandajo's *bottega*, at the age of sixteen, Michelangelo procured an introduction to the Medici, and frequented those gardens of San Marco where Lorenzo de' Medici had placed his collection of antiquities. There the youth discovered his vocation. Having begged a piece of marble and a chisel, he struck out a Faun's mask. One is still shown in the Bargello as his work. It is worth noticing that Michelangelo seems to have done no merely prentice work. Not a fragment of his labor from the earliest to the latest was insignificant. There was nothing tentative in his genius. Into art, as into a rich land, he came and conquered. . . .

Lorenzo de' Medici discerned in Michelangelo a youth of eminent genius, and took the lad into his own household. The astonished father found himself suddenly provided with a comfortable post and courted for the sake of the young sculptor. In Lorenzo's palace the real education of Michelangelo began. He sat at the same table with Ficino, Pico, and Poliziano, listening to dialogues on Plato and drinking in the golden poetry of Greece. At the

same time he heard the preaching of Savonarola. Another portion of his soul was touched, and he acquired that deep religious tone which gives its majesty and terror to the Sistine. While Michelangelo was thus engaged in studying antique sculpture and in listening to Pico and Savonarola, he carved his first bas-relief, a 'Battle of Hercules with the Centaurs.'

Meantime Lorenzo died. His successor, Piero, set the young man, it is said, to model a snow statue, and then melted like a shape of snow himself down from his pedestal of power in Florence. Upon the expulsion of the tyrant and the proclamation of the new republic it was dangerous for house-friends of the Medici to be seen in the city. Michelangelo therefore made his way to Bologna, where he spent some months in the palace of Gian Francesco Aldovrandini, studying Dante, and working at an angel for the shrine of St. Dominic. As soon, however, as it seemed safe to do so, he returned to Florence; and to this period belongs the lost statue of the 'Sleeping Cupid,' which was sold as an antique to the Cardinal Raffaello Riario.

A dispute about the price of this 'Cupid' took Michelangelo, in 1496, to Rome, where it was destined that the greater portion of his life should be spent and his noblest works of art should be produced. Here, while the Borgias were turning the Vatican into a den of thieves and harlots, he executed the purest of all his statues, a 'Pietà' in marble. In 1501 he returned to Florence, where he stayed until the year 1505. This period was fruitful of results on which his after-fame depended. The great statue of 'David,' the two unfinished medallions in relief of the Madonna, the 'Holy Family' of the Tribune, and the cartoon of the 'Bathing Soldiers' were now produced; and no man's name, not even Leonardo's, stood higher in esteem thenceforward.

Since Michelangelo at this time was employed in the service of masters who had superseded his old friends and patrons, it may be well to review here his attitude in general toward the house of Medici. Throughout his lifetime there continued a conflict between the artist and the citizen, the artist owing education and employment to successive members of that house, the citizen resenting their despotism and at times doing all that in him lay to keep them out of Florence. As a patriot, as the student of Dante and the disciple of Savonarola, Michelangelo detested tyrants. As an artist, owing his advancement to Lorenzo, he had accepted favors binding him by ties of gratitude to the Medici, and even involving him in the downfall of their house. For Leo X. he undertook to build the façade of San Lorenzo and the Laurentian Library. For Clement VII. he began the statues for the Medici tombs. Yet, while accepting these commissions from Medicean popes, he could not keep his tongue from speaking openly against their despotism. During the siege of Florence, in 1529, he fortified San Miniato, and allowed himself to be named one of the *Otto di Guerra* chosen for the express purpose of defending Florence against the Medici; yet after the fall of the city he made peace with Clement by consenting to finish the tombs of San Lorenzo. When Clement VII. died the last representative of Michelangelo's old patrons perished, and

the sculptor was free to quit Florence forever. It is thus clear that the patriot, the artist, and the man of honor were at odds in him. Loyalty obliged him to serve the family to whom he owed so much; he was, moreover, dependent for opportunities of doing great work on the very men whose public policy he execrated. Hence arose a compromise and a confusion, hard to accommodate with our conception of his upright and unyielding temper. Only by voluntary exile, and after age had made him stubborn to resist seductive offers, could Michelangelo declare himself a citizen who held no truce with tyrants.

This digression, though necessary for the right understanding of Michelangelo's relation to the Medici, has carried me beyond his Florentine residence in 1501–1505. The great achievement of that period was not the 'David,' but the cartoon for the 'Bathing Soldiers.' The hall of the Consiglio Grande had been opened, and one wall had been assigned to Leonardo. Michelangelo was now invited by the signory to prepare a design for another side of the state chamber. When he displayed his cartoon to the Florentines they pronounced that Da Vinci, hitherto the undisputed prince of painting, was surpassed. It is impossible for us to form an opinion in this matter, since both cartoons are lost beyond recovery. We only know that, as Cellini says, "while they lasted, they formed the school of the whole world," and made an epoch in the history of art. When we inquire what was the subject of Michelangelo's famous picture, we find that he had aimed at representing nothing of more moment than a group of soldiers suddenly surprised by a trumpet-call to battle while bathing in the Arno, — a crowd of naked men in every posture indicating haste, anxiety, and struggle. Not for its intellectual meaning, not for its color, not for its sentiment, was this design so highly prized. Its science won the admiration of artists and the public.

Meanwhile, a new pope had been elected, and in 1505 Michelangelo was once more called to Rome. Throughout his artist's life he oscillated thus between Rome and Florence — Florence the city of his ancestry, and Rome the city of his soul; Florence where he learned his art, and Rome where he displayed what art can do of highest. Julius was a patron of different stamp from Lorenzo the Magnificent. Between Julius and Michelangelo there existed the strong bond of sympathy due to community of temperament. Both aimed at colossal achievements in their respective fields of action. Both were *uomini terribili*, to use a phrase denoting vigor of character made formidable by an abrupt, uncompromising temper. Both worked *con furia*, with the impetuosity of dæmonic natures, and both left the impress of their individuality graven indelibly upon their age.

Julius ordered the sculptor to prepare his mausoleum. Michelangelo asked, "Where am I to place it?" Julius replied, "In St. Peter's." But the old basilica was too small for this ambitious pontiff's sepulchre as designed by the audacious artist. It was therefore decreed that a new St. Peter's should be built to hold it. In this way the two great labors of Buonarroti's life were mapped out for him in a moment. But, by a strange contrariety of fate, to Bramante and San Gallo fell respectively the planning and the spoiling of

St. Peter's. It was only in extreme old age that Michelangelo crowned it with that world's miracle, the dome. The mausoleum, to form a canopy for which the building was designed, dwindled down at last to the statue of 'Moses' thrust out of the way in the church of San Pietro in Vincoli. "*La tragedia della Sepoltura*," as Condivi aptly terms the history of Julius' monument, began thus in 1505 and dragged on till 1545. Rarely did Michelangelo undertake a work commensurate with his creative power but something came to interrupt its execution; while tasks outside his sphere, for which he never bargained, — the painting of the Sistine Chapel, the façade of San Lorenzo, the fortification of San Miniato, — were thrust upon him in the midst of other more congenial labors. What we possess of his achievements is a torso of his huge designs.

Julius' tomb, as Michelangelo conceived it, would have been the most stupendous monument of sculpture in the world. Of this gigantic scheme only one imperfect drawing now remains. The 'Moses' and the 'Bound Captives' are all that Michelangelo accomplished. For forty years the 'Moses' remained in his workshop. For forty years he cherished a hope that his plan might still in part be executed, complaining the while that it would have been better for him to have made sulphur matches all his life than to have taken up the desolating artist's trade. "Every day," he cries, "I am stoned as though I had crucified Christ. My youth has been lost, bound hand and foot to this tomb."

Michelangelo spent eight months at this period among the stone-quarries of Carrara, selecting marble for the pope's tomb. In November, 1505, the marble was shipped, and the quays of Rome were soon crowded with blocks destined for the mausoleum. But when the sculptor arrived he found that enemies had been poisoning the pope's mind against him, and that Julius had abandoned the scheme of the mausoleum. On six successive days he was denied entrance to the Vatican, and the last time with such rudeness that he determined to quit Rome. He hurried straightway to his house, sold his effects, mounted, and rode without further ceremony toward Florence, sending to the pope a written message bidding him to seek for Michelangelo elsewhere in future than in Rome. It is related that Julius, anxious to recover what had been so lightly lost, sent several couriers to bring him back. Michelangelo announced that he intended to accept the Sultan's commission for building a bridge at Pera, and refused to be persuaded to return to Rome. When the sculptor had reached Florence Julius addressed himself to Soderini, who, unwilling to displease the pope, induced Michelangelo to seek the pardon of the master he had so abruptly quitted. It was at Bologna that they met. "You have waited thus long, it seems," said the pope, well satisfied but surly, "till we should come ourselves to seek you." The prelate who had introduced the sculptor now began to make excuses for him, whereupon Julius turned in a fury upon the officious courtier, and had him beaten from his presence. A few days after this encounter Michelangelo was ordered to cast a bronze statue of Julius (later destroyed) for the frontispiece of St. Petronius of that city.

It seems that Michelangelo's flight from Rome in 1506 was due not only to his disappointment about the tomb, but also to his fear lest Julius should give him uncongenial work to do. Bramante, if we may believe the old story, had whispered that it was ill-omened for a man to build his own sepulchre, and that it would be well to employ the sculptor's genius upon the ceiling of the Sistine Chapel. Accordingly, on his return to Rome in 1508, this new task was allotted him. In vain did Michelangelo remind his master of the months wasted in the quarries of Carrara; in vain he pointed to his designs for the monument, and pleaded that he was not a painter by profession. Julius had made up his mind that he should paint the Sistine. Whatever the sculptor's original reluctance may have been, it was speedily overcome; and the cartoons for the ceiling, projected with the unity belonging to a single great conception, were ready by the summer of 1508.

The difficulty of his new task aroused the artist's energy. If we could accept the legend whereby contemporaries expressed their admiration for this Titanic labor, we should have to believe the impossible, — that only twenty months were devoted to the execution of a series of paintings almost unequalled in their delicacy, and surpassed by few single masterpieces in extent. Though some uncertainty remains as to the exact dates of the commencement and completion of the vault, we now know that Michelangelo continued painting it at intervals during four successive years; and though we are not accurately informed about his helpers, we no longer can doubt that able craftsmen yielded him assistance. There is good reason to believe that he began his painting during the autumn of 1508; and before the end of the year 1512 the whole was completed. The conception was entirely his own. The execution, except in subordinate details and in matters pertaining to the mason's craft, was also his. The rapidity with which he labored was astounding. Nor need we strip the romance from that time-honored tale of the great master's solitude. Lying on his back beneath the dreary vault, communing with Dante, Savonarola, and the Hebrew prophets in the intervals of labor, locking up the chapel doors in order to elude the jealous curiosity of rivals, eating but little and scarcely sleeping, he accomplished in sixteen months the first part of his gigantic task. From time to time Julius climbed the scaffold and inspected the painter's progress. Dreading lest death should come before the work was finished, he kept crying, "When will you make an end?" "When I can," answered the painter. "You seem to want," rejoined the petulant old man, "that I should have you thrown down from the scaffold." Then Michelangelo's brush stopped. The machinery was removed, and the frescos were uncovered in their incompleteness to the eyes of Rome. . . .

The star of Raphael, meanwhile, had arisen over Rome. It does not appear that the two artists engaged in petty rivalries, or that they came much into personal contact with each other. While Michelangelo was so framed that he could learn from no man, Raphael gladly learned of Michelangelo; and after the uncovering of the Sistine frescos, his manner showed evident signs of alteration.

After the death of Julius, Leo X., in character the reverse of his fiery predecessor, and by temperament unsympathetic to the austere Michelangelo, found nothing better for the sculptor's genius than to set him at work upon the façade of San Lorenzo at Florence. The better part of the years between 1516 and 1520 was spent in quarrying marble at Carrara, Pietra Santa, and Seravezza. This is the most arid and unfruitful period of Michelangelo's long life, a period of delays and thwarted schemes and servile labors. What makes the sense of disappointment greater is that the façade of San Lorenzo was not even finished. We hurry over this wilderness of wasted months, and arrive at another epoch of artistic production.

Already in 1520 the Cardinal Giulio de' Medici had conceived the notion of building a sacristy in San Lorenzo to receive the monuments of Cosimo, the founder of the house; Lorenzo the Magnificent; Giuliano, Duke of Nemours; Lorenzo, Duke of Urbino; Leo X., and himself. To Michelangelo was committed the design, and in 1521 he began to apply himself to the work. This new undertaking occupied him at intervals between 1521 and 1534, a space of time decisive for the fortunes of the Medici in Florence. Leo died, and Giulio, after a few years, succeeded him as Clement VII. Rome was sacked by the Imperial troops; then Michelangelo quitted the statues and helped to defend his native city against the Prince of Orange. After the failure of the Republicans he was recalled to his labors by command of Clement. Sullenly and sadly he quarried marbles for the sacristy. Sadly and sullenly he used his chisel year by year, making the very stones cry that shame and ruin were the doom of his country. At last, in 1534, Clement died. Then Michelangelo flung down his mallet. The monuments remained forever unfinished, and the sculptor set foot in Florence no more.

Michelangelo had now reached his fifty-ninth year. Leonardo and Raphael had already passed away, and were remembered as the giants of a bygone age of gold. Correggio was in his last year. Andrea del Sarto was dead. Nowhere except at Venice did Italian art still flourish; and the mundane style of Titian was not to the sculptor's taste. He had overlived the greatness of his country, and saw Italy in ruins. Yet he was destined to survive another thirty years, and to witness still worse days. When we call Michelangelo the interpreter of the burden and the pain of the Renaissance, we must remember this long, weary old age, during which in solitude and silence he watched the extinction of Florence, the institution of the Inquisition, and the abasement of the Italian spirit beneath the tyranny of Spain. His sonnets, written chiefly in this latter period of life, turn often on the thought of death. His love of art yields to religious hope and fear, and he bemoans a youth and manhood spent in vanity.

In 1534 the Cardinal Alessandro Farnese was made pope under the name of Paul III. Michelangelo had shed lustre on the reigns of three popes, his predecessors. After Julius, Leo, and Clement, the time was now come for the heroic craftsman to serve Paul. The pope found him at work in his *bottega* on the tomb of Julius; for the "tragedy of the mausoleum" still dragged on. The statue of Moses however was finished. "That," said Paul, "is enough

for one pope. Give me your contract with the Duke of Urbino; I will tear it. Have I waited all these years, and now that I am pope at last, shall I not have you for myself? I want you in the Sistine Chapel." Accordingly Michelangelo, who had already made cartoons for the 'Last Judgment' during the life of Clement, once more laid aside the chisel and took up the brush. For eight years, between 1534 and 1542, he labored at the fresco, devoting his terrible genius to a subject worthy of the times in which he lived.

After the painting of the 'Last Judgment,' one more great labor was reserved for him. By a brief of September 1535, Paul III. had made him the chief architect, as well as sculptor and painter, of the Holy See. He was now called upon to superintend the building of St. Peter's, and to this task, undertaken for the repose of his soul without emolument, he devoted the last years of his life, and the dome of St. Peter's, as seen from Tivoli or the Alban hills, like a cloud upon the Campagna, is Buonarroti's.

Michelangelo's thoughts meanwhile were turned more and more, as time advanced, to piety; and many of his sonnets breathe an almost ascetic spirit of religion. It is pleasant to know that these last years were also the happiest and calmest. Though his brothers had passed away before him one by one, his nephew Leonardo had married, and begotten a son called Michelangelo. Thus he had the satisfaction of hoping that his name would endure and flourish, as indeed it has done almost to this very day in Florence. What consolation this thought must have brought him is clear to those who have studied his correspondence and observed the tender care and continual anxiety he had for his kinsmen. Wealth now belonged to him; but he had never cared for money, and he continued to live like a poor man, dressing soberly and eating sparely, often taking but one meal in the day, and that of bread and wine. He slept little, and rose by night to work upon his statues, wearing a cap with a candle stuck in front of it that he might see where to drive the chisel home. During his whole life he had been solitary, partly by preference, partly by devotion to his art, and partly because he kept men at a distance by his manner. Not that Michelangelo was sour or haughty; but he spoke his mind out very plainly, had no tolerance for fools, and was apt to fly into passions. Time had now softened his temper and removed all causes of discouragement. He had survived every rival, and the world was convinced of his supremacy. Princes courted him; the Count of Canossa was proud to claim him for a kinsman; strangers, when they visited Rome, were eager to behold in him its greatest living wonder. His old age was the serene and splendid evening of a toilsome day. But better than all this, he now enjoyed both love and friendship.

If Michelangelo could ever have been handsome is more than doubtful. Early in his youth a quarrelsome fellow pupil broke his nose with a blow of the fist. Henceforth the artist's soul looked forth from a sad face, with small gray eyes, flat nostrils, and rugged weight of jutting brows. Good care was thus taken that light love should not trifle with the man who was destined to be the prophet of his age in art. He seemed incapable of attaching himself to any merely mortal object, and wedded the ideal. In that century of intrigue

and amour, we hear of nothing to imply that Michelangelo was a lover till he reached the age of sixty. How he may have loved in the earlier periods of his life, whereof no record now remains, can only be guessed from the tenderness and passion outpoured in the poems of his later years. That his morality was pure and his converse without stain is emphatically witnessed by both Vasari and Condivi. But that his emotion was intense, and that to beauty in all its human forms he was throughout his life a slave, we have his own sonnets to prove.

In the year 1534 he first became acquainted with the noble lady Vittoria, daughter of Fabrizio Colonna, and widow of the Marquis of Pescara. She was then aged forty-four. Living in retirement in Rome, she employed her leisure with philosophy and poetry. Artists and men of letters were admitted to her society. Among the subjects she had most at heart was the reform of the Church and the restoration of religion to its evangelical purity. Between her and Michelangelo a tender affection sprang up, based upon the sympathy of ardent and high-seeking natures. If love be the right name for this exalted and yet fervid attachment, Michelangelo may be said to have loved her with all the pent-up forces of his heart. When they were together in Rome they met frequently for conversation on the themes of art and piety they both held dear. When they were separated they exchanged poems and wrote letters, some of which remain. On the death of Vittoria, in 1547, the light of life seemed to be extinguished for our sculptor. It is said that he waited by her bedside, and kissed her hand when she was dying. The sonnets he afterwards composed show that his soul followed her to heaven.

At last the moment came when this strong solitary spirit, much suffering and much loving, had to render its account. On the eighteenth of February, 1564, having bequeathed his soul to God, his body to the earth, and his worldly goods to his kinsfolk, praying them on his death-bed to think upon Christ's passion, he breathed his last. His corpse was transported to Florence, and buried in the church of Santa Croce with great pomp and honor by the Duke, the city, and the Florentine Academy.

The Art of Michelangelo

CHARLES C. PERKINS 'ITALIAN SCULPTURE'

IN none of the manifestations of Michelangelo's genius does he appear greater than in sculpture. For sculpture his preference was so marked that he always turned to it when not actually forced by some one of his taskmasters to build or to paint. In one of his letters he says, "It is only well with me when I have a chisel in my hand;" and he tells us in one of his most beautiful sonnets,—

"The best of artists hath no thought to show
"What the rough stone in its superfluous shell
"Doth not include."

Teeming with possibilities, the virgin block seemed to his mind the prison of a captive idea waiting to be set free by the action of his strong hand, with which he dealt blow after blow, until, possessed by a fresh thought, he left the half-revealed image in a state vague as music, and as suggestive to the imagination.

An enemy to tradition in art as well as to a positive imitation of nature, following neither the conventionalists, the realists, nor the worshippers of the antique, he was a great dreamer, who developed man into something more than man, and by the novelty and strangeness of his creations placed himself out of the pale of ordinary criticism. His defects, which are palpable to all, are surrounded, like the spots in the sun, by a dazzling indistinctness which renders it impossible to examine them closely. Many are the artists who suit our taste better, move our feelings more deeply, and satisfy us a thousand times more than this Titan of a late time; but we know of none, ancient or modern, who leaves a stronger impression of power upon the mind, or who more unmistakably imprinted the stamp of genius upon all that he touched.

EUGÈNE GUILLAUME GAZETTE DES BEAUX-ARTS: 1876

SCULPTURE is Michelangelo's domain. Herein he has no rivals among the moderns. That art was his predilection, and yet it was in that art that he found his greatest torments; for his was no facile genius, and to such a man sculpture could be no mere distraction. The all-embracing thoughts which stirred within him, and which are echoed in the high poetry of his sonnets, could not be bodied forth within the restricted domain of material form, and his lifelong effort to broaden that domain made the practice of sculpture a continual struggle to him.

It has been said that the sublime is distinguished from the beautiful in that, while the latter expresses the idea of something exalted yet serene, like the fair azure of the sky, the former always connotes the sense of struggle, — a struggle against superior forces, the travail of sentiment and thought in the iron bonds of art. If we accept these definitions, Michelangelo's works are sublime rather than beautiful. Traces of a fierce struggle with the material is evident in all of them. Power is more strongly expressed than order, and awe is commingled with our admiration. The 'Il Pensieroso' and the 'Moses' represent the art of sculpture carried to its highest pitch of grandeur, of energy, and of passion.

It is a false and unjust point of view, however, to see in Michelangelo's work only what his critics have so exclusively considered, — the force, the excess of violence which surprises the mind, the torrent which carries us out of our accustomed commonplaces of thought. There is also a science in them which we must recognize, and admire without reserve. In all his works he exhibits a mastery of the science of movement, the science of anatomy, the

science of execution, which humiliates us. The grandeur of his figures, the dignity of their outlines, the monumental character of one and all, is unmatched; and in the art of posing, constructing, and basing a figure, whatever may be the subject or the action, the student must always bow before Michelangelo as incomparable. His supremacy in the essential and distinctive qualities of sculpture (qualities of which sculptors are so justly jealous), equilibrium, justness of movement, the exact balance of masses, order, — in a word, those which give to Michelangelo's figures, even the most tormented, an imposing stability which gives them the aspect of something eternal, — these architectonic qualities have not been sufficiently remarked or brought to the attention of students of his work. Because of them, and through them, however, Michelangelo is absolutely classic, the most classic of all modern artists.

And yet, all this said and granted, we must always come back finally to the supreme and distinctive and dominant quality of all — power. Through every one of his works, howsoever incomplete, shines the underlying inspiration, and the spectator may follow the master's thought through all the baffling obstacles and stormy crises. Through the material veil the idea is always splendidly apparent. The genius of the artist is ever superior to his handiwork.

Such works of art as these are not made only to be looked at, or to produce mere sensual delight. Michelangelo's sculptures are to be thought over and brooded upon. They propound new questionings to us endlessly; they torment our spirits; they evoke and germinate new thoughts. — FROM THE FRENCH.

MARCEL REYMOND 'LA SCULPTURE FLORENTINE'

IT is most difficult to speak of Michelangelo. How is it possible to find just words to tell of the extraordinary beauty of his art and yet to tell also of that excess which mars even the most beautiful of them; to show how the excellent and the detestable elbow one another?

His type is not altogether unique in art. To unite bad taste and the most sublime beauties is the lot of such ardent souls as his, such violent temperaments, overflowing with activity, and it is also a trait proper to precocious epochs in which too much science leads to exaggeration and forgetfulness of nature. In Michelangelo's case, both the time in which he lived and the character of his genius jointly conspired to lead him from beauty of style, and to lure him into excesses. There is nothing in his work which can justify the comparison of him to Phidias. If he is to be compared to any Greek artists, it is to those sculptors of the decadence, the masters of the school of Pergamos and Rhodes, who carved the 'Torso' and the 'Laocoon.'

It is a mistake through admiration for great geniuses to blink their faults and to speak only of their glories. The greater a man and the more he imposes upon our imaginations, the more important it is to discern and to discriminate clearly the qualities in which his genius is most manifest, and in Michelangelo's case such discrimination is the more necessary because his very defects were for long taken for his merits and therefore imitated.

In an essay upon the architectural works of Michelangelo, Charles Garnier has clearly touched the nature of his genius. "Michelangelo," he says, "even Michelangelo has failed. Too often in seeking for the grand he has found only the tormented, in seeking the original he has found only the strange and even the ignoble." As if frightened by this dictum, Garnier hastens to add that he judges Michelangelo thus only in his architectural works, and attempts to point out why such reproaches are not just when applied to his painting and his sculpture. The truth is, however, that what Michelangelo was as an architect he was as a painter and sculptor. "Tormented," "strange," were the words written by an architect studying Michelangelo as an architect — do they not seem at least as just when we study the Medici tombs, or, above all, the 'Last Judgment,' which is truly the strangest and most tormented work that has ever been created? Yet, and in spite of all his defects, Michelangelo remains one of the greatest, if not the very greatest, of all modern artists. Let us see why.

In the first place, from the point of view of technical knowledge of his art he is unrivalled. Nobody has ever drawn better than he drew; nobody has ever known the human body better. He abused his knowledge without doubt, for in his Medici tombs, and above all in his 'Last Judgment,' he has represented attitudes contrary to nature; but he has represented them always with such impeccable science that it is impossible not to admire even his most violent aberrations. He was, moreover, a marvellous workman. None ever carved stone with more *brio*, none ever had such a passion for the material side of his art; and for this reason he will always be the ideal of those of his own calling.

These abilities, however, make up but a small part of his genius. Michelangelo's true title to glory lies in his thought rather than in the means of its expression. He divorced himself from the Renaissance to join with the great Christian school of a preceding time. He is great because in the vaulting of the Sistine Chapel he recreated the prophets and the sibyls, and impressed them with all the nobility of his own soul. He is great, above all, through his suffering. In the presence of those strange figures of the Medici tombs we hear that cry which man would ever fain stop his ears against, and yet perforce must always listen to hear,— the cry of suffering of the human soul. . . .

If through Michelangelo's varied work we seek to spell out the mind which conceived it, and seek therein the dominant note, it seems to me that we shall find it to be an immense *pride*. From such a pride would flow the expression of power, the moral and physical sovereignty of his Virgins, his 'David,' his 'Victory,' and all the figures of the Sistine; and as a correlative quality, the rebellion, the revolt, the mighty resistance, which we find in the 'Bound Captive,' the 'Day,' and the 'Moses.' To such a pride, also, we may trace the sources of that great suffering (so deeply are the souls of men of genius susceptible to wounds) which cries out of the 'Dawn,' the 'Twilight,' the 'Descent from the Cross,' and the 'Last Judgment'— sufferings of which the ultimate result is profound misanthropy, disgust with life, and the imperious desire "to see no more, to feel no more." . . .

Michelangelo has played too important a part in the history of art for even the least details of his work to lack interest. It would be unjust, truly, to say that he lacks invention,— he who created so new a style and endowed with life so many figures,— but nevertheless he repeated himself often. Certain formulas seemed to impose on his thought. Having an idea to express, he demanded nothing from a model, but sought in his own mind for the form which he was to create, and the mirror of his mind seems always to have reflected that form with something of its own idiosyncrasy. Let me subjoin a list of what I may call the "habits" of Michelangelo: —

For the general outline of a statue he was accustomed to adopt on one side a long straight line, and on the other a curved and broken one. He liked to hug one arm close to the body, or to throw it behind in such a fashion as to make it practically disappear, and in opposition, to raise the other, and so place it as to form a sharp angle with the body. The arm which is advanced is always of the greatest beauty, but the gesture, too often violent, is not always rational. Of the two legs, he makes one support all the weight of the body, and raises the other; and to augment this difference, which seemed to please him, he often, and for no logical reason, placed the foot of the raised leg on a pedestal. In his seated figures one leg is advanced and the other usually sharply bent beneath the body. One shoulder is always higher than the other, a characteristic which became more striking in each successive work. If the body is seen three-quarters front, the head is full front. The head is almost always bent forward, and over the hair of his women he throws heavy veils which have something the aspect of helmets.

Too often Michelangelo did not seek to evolve from his subject the ideas which should have led him to a choice of forms. He rather employed the forms which he deemed beautiful in themselves; and these forms have sometimes no link with the idea which he wished to express.— FROM THE FRENCH.

WILHELM LÜBKE 'GESCHICHTE DER PLASTIK'

SINCE the period of classic antiquity, no master has been endowed with such eminent plastic talent as Michelangelo. However important his works in architecture and sculpture may be, sculpture was, and remained, his favorite art. Even the purest and greatest of his painted figures, such as the sibyls and prophets of the Sistine Chapel, are plastic in conception.

In order to completely master the human figure, Michelangelo gave up many years of his youth to a more thorough study of anatomy than ever has been undertaken by any other modern master. He, first since the ancients, valued the human form in all its majesty and for its own sake; and the aim of his endeavor became to exhibit it in all conceivable attitudes and foreshortenings, to delineate it grandly, freely, and broadly, after the manner of the antique.

But Michelangelo was more — he was an idealist in the strictest sense of the word. In his earliest works he strove after a perfect beauty, such as is expressed in the creations of antique sculpture. Seeking thus for a universal mode of expression, he was forced to wholly abandon the individual concep-

tion which had occupied so prominent a place throughout the fifteenth century. What could his age afford to such a Titan? Christian personages and the spiritual idea which animated them were ill-adapted to an art of which the aim was to glorify the human figure in its pure beauty; yet antique mythology had died out; and if, at times, a mythological subject presented itself, the occasions were too rare, and the subject, in spite of all the prevalent enthusiasm for antiquity, too far removed from modern subjective feeling. Still more alien to Michelangelo's genius was the historical subject, with its exact and individual features. Nothing, therefore, remained to him but the realm of allegory, the vague forms of which offered themselves as ready vehicles for the presentation of his subjective ideas. Allegory, then, presented the only means of outlet, and a dangerous one, to the capricious fancy of the artist. Unfettered subjectivity prevailed in the world of art for the first time. It recognized no subjective bonds in its absolute sway; it had cast off the leading-strings of tradition and, absorbed in its own profound inspirations, wrestled mightily to produce from them the grandest effect. All Michelangelo's works betray such a struggle — the struggle of sublime ideas striving to surge up into being from the wonderful depths of his mind, and bearing upon them every mark of the mighty throes which gave them birth.

There can be no calm enjoyment of such works. They irresistibly involve us in their passion, and, whether we will or no, make us sharers of their tragedy. This is the impression which even his contemporaries felt when they spoke of the "terrible" in Michelangelo's works.

In order to procure an adequate expression for these mighty, profound, and yet scarcely definable ideas, Michelangelo soon began to make the human form the manikin of his sovereign will. The fundamental ideal, laboriously produced through an internal conflict, could only become externally available by making the laws of physical organization yield to it. Thus, then, began his sway of idea over form. It became a matter of little importance to the master whether an attitude was natural or unconstrained if only it thrillingly expressed what was surging within his mind; and so he moulded the human form at will, gave to certain parts exaggerated colossal might, increased the power of the muscles, and neglected other parts (as, for example, almost always the back of the head in his statues), and thus prescribed new laws to the human frame.

In the greatest masterpieces, even among the ancients, small intentional departures from truth are often just the points on which the spiritual effect of the whole depends; but Michelangelo frequently indulges too far in this poetic license, and falls into exaggeration, and therefore into ugliness. Thus the same Michelangelo who possessed the highest idea of the beauty of the human body at last arrived at a conception of form which, as it were, wilfully avoided the beautiful.

But rude and unpleasing as they sometimes may be, his figures are never petty or ordinary. In these bold forms, grandly outlined and executed with unsurpassable breadth and freedom, he sets before us a higher type of being, in whose presence everything low falls from us, and our feelings experience

the same elevation that they do before true tragedy. Lastly, that which ever and ever anew sympathetically attracts us, even to those of his figures which we at first found repellent, is the fact that they are inwardly allied to the best within us, to our own striving after all that is high and ideal. Elevated though they may be above all human measure, they are still flesh of our flesh, spirit of our spirit. Because of this kinship we read into them more than we actually see — and herein lies the mysterious power of modern subjectivity. . . .

Supremely powerful and supremely individual, Michelangelo completely transformed the sphere of plastic art, and assigned new limits to it. During his long life he had comprised all its phases, from the naturalistic beginnings of the fifteenth century, through the gradual stages of its development, up to the first symptoms of decline and mannerism. He has been called, and not untruly, the "Fate" of modern art; but it should not be forgotten that he was after all but the agent of an impelling historical movement, and that so much of this movement seems to have been accomplished through him only because he was so supremely great.— FROM THE GERMAN.

The Works of Michelangelo

DESCRIPTIONS OF THE PLATES

DAVID — ACADEMY: FLORENCE

IN the year 1501 Michelangelo was commissioned by Soderini, then gonfaloniere of Florence, to carve a statue from a huge block of marble which the sculptor Bartolommeo di Pietro, called Baccellino, had unsuccessfully begun to work on forty years before, and which had been lying thus damaged and idle ever since. The ambitious task was undertaken by the master, and his colossal figure of David — popularly called 'The Giant'— was the result. When it was completed, a meeting of all the principal artists in Florence was called to decide upon the best site for it. Various positions were suggested, but the final decision was left to Michelangelo himself, who chose a spot in front of the Palazzo Vecchio, where the statue remained until 1873, when it was removed, for protection, to a hall in the Florentine Academy. "In the 'David,'" writes Symonds, "Michelangelo first displayed that quality of *terribilità*, of spirit-quailing, awe-inspiring force, for which he afterwards became so famous. The statue imposes, not merely by its size and majesty and might, but by something vehement in the conception. Wishing perhaps to adhere strictly to the Biblical story, Michelangelo studied a lad whose frame was not developed. The 'David,' to state the matter frankly, is a colossal hobbledehoy. His body, in breadth of the thorax, depth of the abdomen, and general stoutness, has not grown up to the scale of the enormous hands and feet and heavy head. We feel that he wants at least two years to become a fully developed man, passing from adolescence to the maturity of strength and beauty. The attitude selected is one of great

dignity and vigor. The heroic boy, quite certain of victory, is excited by the coming contest. His brows are violently contracted, the nostrils tense and quivering, the eyes fixed keenly on the distant Philistine. In his right hand, kept at a just middle point between the hip and knee, he holds the piece of wood on which his sling is hung. The sling runs round his back, and the centre of it, where the stone bulges, is held with the left hand, poised upon the left shoulder, ready to be loosed. Michelangelo invariably chose some decisive moment in the action he had to represent, and though he was working here under difficulties, owing to the limitations of the damaged block, he contrived to suggest the imminence of swift and sudden energy which shall disturb the equilibrium of his young giant's pose."

PIETÀ — ST. PETER'S: ROME

THE 'Pietà was executed in Rome in 1499, by order of the Abbot of St. Denis, when Michelangelo was twenty-four years old. Vasari tells us that such was the love and care which the master had given to this group, that hearing the work one day ascribed to Christoforo Solari, a Lombard sculptor, he shut himself by night into the chapel where it then stood, in the old basilica of St. Peter's, and engraved his name upon the cincture of the Madonna's robe, "a thing he never did again for any work."

"The composition of the group is pathetic," writes the sculptor M. Guillaume. "Although the figures are not quite life size, the ensemble is imposing, and from every point of view the mass is excellent. The Virgin holds the body of her son supine on her knees. Grief breathes from her whole attitude and person. She is the Virgin, she is the mother, and the dead Christ lies in the lap where she has so often borne Him as a little child. In her face all is purity, forgetfulness of self, and sanctity; but a sanctity so profound, so wide and universal, that we may find its equivalent even upon the Buddhist images. The figure of Christ is marvellous in its suppleness. The lithe harmony of the form is perfect. The two figures are not only juxtaposed, but they are identified. The body of Christ, dragging down the drapery behind it by its weight, thus, with most exquisite art, takes on something of the character of a bas-relief."

"Here, more completely than in any other work of modern sculpture," writes Perkins, "art and Christianity are allied; and here alone, among the plastic works of Michelangelo, do we find evidence of that religious spirit which he embodied in his sonnets. In his sublime frescos at the Sistine Chapel he is a historian of sacred things, who, in his own peculiar language, rises to the lofty height of the inspired Hebrew writers; but he is not, from the nature of the subjects with which he there dealt, what he is in his 'Pietà,' — an exponent, through form, of the gospel spirit of absolute submission to the will of God, whose type is the prostrate figure of the dead Christ. . . .

"Sculptured in the very last years of the fifteenth century, the 'Pietà' stands like a boundary-stone on the extreme limits of the Quattrocento. Its devotional spirit marks its connection with the art of the past, while its anatomical precision and masterly treatment connect it with that of the future. With it the first period of Michelangelo's development ends."

MADONNA AND CHILD (BAS-RELIEF) NATIONAL MUSEUM: FLORENCE

"IF Vasari can be trusted," writes Symonds, "it was during his residence at Florence, when his hands were fully occupied, that Michelangelo found time to carve the two unfinished Madonnas in relief, enclosed in circular spaces, one of which is now in the Royal Academy, London, and the other, made for Bartolommeo Pitti, in the National Museum at Florence. We might fancifully call them a pair of native pearls or uncut gems, lovely by reason even of their sketchiness. They illustrate what Cellini and Vasari have already taught us about his method: that he refused to work by piecemeal, but began by disengaging the first, the second, then the third surfaces, following a model and a drawing."

Of the two reliefs, that of the National Museum is the simpler, more tranquil, and more stately. Eugène Müntz writes of it, "Seated upon a block of stone (remark the distaste of Michelangelo for all such inventions of the decorative arts as thrones, canopies, and the like), the Virgin holds the infant Jesus, who, half asleep, as it were, leans upon the open book which lies upon his mother's lap. Behind appears the head of the little St. John Baptist. The Virgin is posed with perfect freedom and grace, and the whole motive, though one of the simplest that Michelangelo ever employed, is full both of charm and power. It shows us the sculptor as still young in heart, still susceptible to fresh, smiling, and amiable impressions."

BOUND CAPTIVE LOUVRE: PARIS

THIS statue was one of the two so-called 'Captives,' or 'Slaves,' originally intended for the tomb of Pope Julius II.; but when the mausoleum was planned on a reduced scale Michelangelo gave both figures to his friend Roberto Strozzi, by whom they were taken to France, where they became the property of the Constable de Montmorency, remaining in his château at Écouen until 1632, when they were given to Cardinal Richelieu, who removed them to Poitou. In 1749 they were in the possession of the cardinal's nephew, the Maréchal de Richelieu, whose wife somewhat later put them in the stable of her house in Paris, where M. Alexandre Lenoir found them in 1793, and purchased them for the French nation.

"Among all Michelangelo's works," writes Perkins, "there is perhaps none more beautiful than this sleeping prisoner, who, worn out with futile efforts to escape, rests with his noble head thrown back so as to expose his throat, his left arm raised and bent above his head, and his right reposing upon his breast." "It deserves," writes Symonds, "to be called the most fascinating creation of the master's genius, and together with the 'Adam,' may be taken as fixing his standard of masculine beauty. Praxiteles might have so expressed the Genius of Eternal Repose; but no Greek sculptor would have given that huge girth to the thorax, or have exaggerated the mighty hand with such delight in sinewy force. These qualities, peculiar to Buonarroti's sense of form, do not detract from the languid pose and supple rhythm of the figure, which flows down, a sinuous line of beauty, through the slightly swelling flanks, along the finely moulded thighs, to the loveliest feet emerging from the marble. Like

melody, this figure tells no story, awakes no desire, but fills the soul with something beyond thought or passion, subtler and more penetrating than words."

MADONNA AND CHILD — CHURCH OF NOTRE DAME: BRUGES

ALTHOUGH both Condivi and Vasari speak of a work sculptured by Michelangelo for certain Flemish merchants as a relief in bronze, it is now believed that these early biographers were mistaken in so describing it, and that the beautiful marble group of the 'Madonna and Child' in Bruges, perhaps the most charming of the master's works, is the one sent by Michelangelo to Flanders. Albrecht Dürer saw it when he was in Bruges in 1521, and wrote in his journal, "Then I saw in Our Lady's Church the alabaster Madonna sculptured by Michelangelo of Rome." The date of its execution is uncertain, but it is generally supposed to be later than that of the 'Pietà' in St. Peter's.

MEDICI TOMBS — SACRISTY OF SAN LORENZO: FLORENCE

"FITLY to estimate the power of Michelangelo as a sculptor," writes the sculptor William Wetmore Story, "we must study the great works in the Medici Chapel in the Church of San Lorenzo, which show the culmination of his genius in this branch of art.

"The original Church of San Lorenzo was founded in 930, and is one of the most ancient in Italy. It was burned in 1423, but one hundred years later, by the order of Leo X., Michelangelo designed and began to execute the new sacristy, which was intended to serve as a mausoleum to Giuliano de' Medici, Duke of Nemours, brother of Leo X., and younger son of Lorenzo the Magnificent; and to Lorenzo, Duke of Urbino, and grandson of the great Lorenzo. Within this mausoleum were placed the statues of Giuliano and Lorenzo. They are both seated on lofty pedestals, and face each other on opposite sides of the chapel. At the base of Giuliano's tomb, reclining on a huge sarcophagus, are the colossal figures of 'Day' and 'Night,' and at the base of Lorenzo's the figures of 'Dawn' and 'Twilight.'

"The chapel is quite separated from the church itself. It is solemn, cold, bare, white, and lighted from above by a lantern open to the sky. A chill comes over you as you enter it; and the whole place is awed into silence by these majestic and solemn figures. You at once feel yourself to be in the presence of an influence serious, grand, impressive, and powerful, and of a character totally different from anything that sculpture has hitherto produced, either in the ancient or modern world. Whatever may be the defects of these great works, and they are many and evident, one feels that here a lofty intellect and power has struggled, and fought its way, so to speak, into the marble, and brought forth from the insensate stone a giant brood of almost supernatural shapes. It is not nature that he has striven to render, but rather to embody thoughts, and to clothe in form conceptions which surpass the limits of ordinary nature. It is idle to apply here the rigid rules of realism. The attitudes are distorted and almost impossible. No figure could ever retain the position of the 'Night' at best for more than a moment, and to sleep

in such an attitude would be scarcely possible. And yet a mighty burden of sleep weighs down this figure, and the solemnity of night itself broods over it. So also the 'Day' is more like a primeval Titanic form than the representation of a human being. The head itself is merely blocked out, and scarcely indicated in its features. But this very fact is in itself a stroke of genius; for the suggestion of mystery in this vague and unfinished face is far more impressive than any elaborated head could have been. It is supposed that he left it thus because he found the action too strained. So be it; but here is 'Day' still involved in clouds, but now arousing from its slumbers, throwing off the mists of darkness, and rising with a tremendous energy of awakening life. The same character also pervades the 'Dawn' and 'Twilight.' They are not man and woman; they are types of ideas. One lifts its head, for the morning is coming; one holds its head abased, for the gloom of evening is drawing on. A terrible sadness and seriousness oppresses them. 'Dawn' does not smile at the coming of the light, is not glad, has little hope, but looks upon it with a terrible weariness, almost with despair — for it sees little promise, and doubts far more than it hopes. 'Twilight,' again, almost disdainfully sinks to repose. The day has accomplished nothing; oppressed and hopeless, it sees the darkness close about it.

"What Michelangelo meant to embody in these statues can only be guessed — but certainly it was no trivial thought. It was not beauty, or grace, or simple truth to nature, that he sought to express. In making them, the weight of the unexplained mystery of life hung over him; the struggle of humanity against superior forces oppressed him. The doubts, the despair, the power, the indomitable will of his own nature, are in them. They are not the expressions of the natural day of the world, of the glory of the sunrise, the tenderness of the twilight, the broad gladness of day, or the calm repose of night; but they are seasons and epochs of the spirit of man — its doubts and fears, its sorrows and longings and unrealized hopes. The sad condition of his country oppressed him. Its shame overwhelmed him. His heart was with Savonarola, to whose excited preaching he had listened, and his mind was inflamed by the hope of a spiritual regeneration of Italy and the world. The gloom of Dante enshrouded him, and terrible shapes of the 'Inferno' had made deeper impression on his nature than all the sublime glories of the 'Paradiso.' His colossal spirit stood fronting the agitated storms of passions which then shook his country, like a rugged cliff that braves the tempest-whipped sea — disdainfully casting from it violent and raging waves, and longing almost with a vain hope for the time when peace, honor, liberty, and religion should rule the world.

"This at least would seem to be implied in the lines he wrote under his statue of 'Night,' in response to the quatrain written there by Giovan' Battista Strozzi. These are the lines of Strozzi: —

> 'Night, which in peaceful attitude you see
> 'Here sleeping, from this stone an Angel wrought.
> 'Sleeping, it lives. If you believe it not,
> 'Awaken it, and it will speak to thee.'

"And this was Michelangelo's response: —

'Grateful is sleep — and more, of stone to be ;
'So long as crime and shame here hold their state,
'Who cannot see or feel is fortunate —
'Therefore speak low, and do not waken me.'

"This would clearly seem to show that under these giant shapes he meant to embody allegorically at once the sad condition of humanity and the oppressed condition of his country. What lends itself still more to this interpretation is the character and expression of both the statues of Lorenzo and Giuliano, and particularly that of Lorenzo, who leans forward with his hand raised to his chin in so profound and sad a meditation that the world has sometimes given it the name of 'Il Pensiero' — not even calling it 'Il Pensieroso,' the thinker, but 'Il Pensiero,' thought itself; while the attitude and expression of Giuliano is of one who helplessly holds the sceptre and lets the world go, heedless of all its crime and folly, and too weak to lend his hand to set it right.

"But whatever the interpretation to be given these statues, in power, originality, and grandeur of character they have never been surpassed. There is a lift of power, an energy of conception, a grandeur and boldness of treatment, which redeems all defects. They are the work of a great mind, spurning the literal, daring almost the impossible, and using human form as a means of thought and expression. In them is a spirit which was unknown to the Greeks and Romans. The antique sculptors sought the simple, the dignified, the natural; beauty was their aim and object. Their ideal was a quiet, passionless repose, with little action, little insistence of parts. Their gods looked down upon earth through the noblest forms of Phidias with serenity, heedless of the violent struggles of humanity, like grand and peaceful presences. But here in these Titans of Michelangelo there is a new spirit — better or worse, it is new. It represents humanity caught in the terrible net of Fate, storming the heavens, Prometheus-like, breaking forth from the bonds of convention, and terrible as grand.

"Every man has a right to be judged by his best. It is not the number of his failures but the value of his successes which afford the just gauge of every man's genius. In these great statues Michelangelo succeeded, and they are the highest tide-mark of his power as a sculptor."

MOSES — CHURCH OF SAN PIETRO IN VINCOLI: ROME

THE history of the tomb of Pope Julius II. has been outlined in the preceding life of the sculptor (see page 23). According to Condivi's account of the original design, the tomb was to have been in general shape a great rectangle, standing isolated in the tribune of St. Peter's, ornamented with bronze bas-reliefs and more than forty statues. The lower part, or pedestal, was to have been adorned with niches containing statues, and against the pilasters between these niches were to have stood ten figures bound like prisoners, typifying the Liberal Arts as taken captive by the pope's death, since they would never find such another patron. The platform surmounting this base was to have been ornamented by four heroic figures, one of which we may safely identify as the 'Moses.' Above this platform, on a second

level, was to have stood a sarcophagus, supported by angels. After the pope's death Michelangelo modified the original plan in some particulars, but his specifications for this second scheme are not sufficiently explicit to enable us to reconstruct it with any accuracy. The only figures for the tomb which Michelangelo in any degree completed are the 'Moses,' now in San Pietro in Vincoli, and the two 'Bound Captives' of the Louvre.

"The 'Moses,'" writes Eugène Guillaume, "would alone have sufficed to make its sculptor forever glorious. It sums up and gives the measure of his art. Moses has the grandiose aspect of the prophets in the Sistine Chapel; like them he is seated on a throne-like marble chair. His attitude expresses a majestic calm and breathes the authority of him who has talked alone with God within the cloud on Sinai. His eye, looking into the future, seems to foresee the continuance of his race and the permanence of those mighty laws engraven upon the table on which his right arm leans. But the repose of the law-giver is charged with animation; he is ready at the word of divine command to start up and lead his people forth. The character of the Israelite race is strongly marked on his features, and, conforming to the text of Exodus, his forehead bears two horns.

"The dominant notes of the figure are grandeur, vitality, and simplicity. It matches the majestic narrative of the Bible. Here are none of those torments under which the slaves and the figures in the Medici Chapel writhe in a sort of grim despair; but instead the calm energy of an exalted faith.

"The costume of Moses has been criticised, and indeed is strange in some particulars, but detracts in no way from the aspect of the work as a whole. The workmanship is of an extreme perfection; and one feels that Michelangelo, brooding over his design for the great tomb, came back again and again to this statue and lavished all pains upon it. With the exception of the 'Il Pensieroso,' which seems a conception still more perfect, saner, and more enduring in its character, it is his masterpiece."

THE WORKS OF MICHELANGELO IN SCULPTURE, WITH THEIR PRESENT LOCATION

BELGIUM. Bruges, Church of Notre Dame: Madonna and Child (Plate V)—ENGLAND. London, Royal Academy: Madonna and Child (bas-relief)—London, South Kensington Museum: Cupid—FRANCE. Paris, Louvre: Bound Captive (Plate IV) Bound Captive—GERMANY. Berlin Museum: St. John (attributed)—ITALY. Bologna, Church of San Domenico: Kneeling Angel; St. Petronius (drapery only)—Florence, Academy: David (Plate I); St. Matthew—Florence, Boboli Gardens: Four Unfinished Figures—Florence, Casa Buonarroti: Centaurs (bas-relief); Madonna and Child (bas-relief)—Florence, Cathedral: Descent from the Cross—Florence, National Museum: Bacchus; Brutus; Madonna and Child, bas-relief (Plate III); Apollo; Adonis; Victory—Florence, Sacristy of San Lorenzo: Tomb of Lorenzo de' Medici (Plates VI, VII); Tomb of Giuliano de' Medici (Plates IX, X); Madonna and Child—Rome, St. Peter's: Pietà (Plate II)—Rome, Church of San Pietro in Vincoli: Moses (Plate VIII)—Rome, Church of Santa Maria sopra Minerva: Christ with the Cross.

Note—A brief list of the principal books on Michelangelo will be found in the next issue of this Series, in which his works in painting are to be considered.

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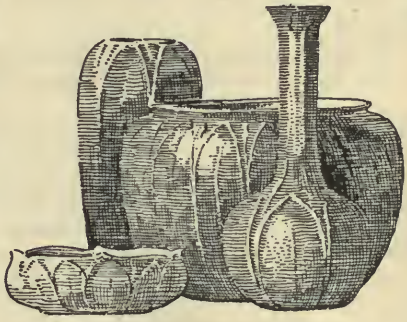

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